"those enduring matinee idols"

A CHRONOLOGICAL LOOK AT SOUND SERIALS (1929 - 1956)

●

CHAPTER 16
APRIL - MAY, 1972
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ABOVE: Bob Livingston as *The Lone Ranger*
MASTHEAD: *The Monster and The Ape* (Col., 1945)

Written for TEMI by C.M. "PARKY" PARKHURST, Eric Hoffman and Bob Malcomson

Republic Pictures came up with an undisputed hit in 1938 with THE LONE RANGER (pg. 154). But it was unfortunate that four writers in developing a sequel should offer the Lone Ranger nothing more than a range war to cope with — a plot used over and over again in other western productions. But things were kept moving with good stuntwork, superior photography (a trademark of Republic's entire output) by Edgar Lyons and William Nobles, a rousing musical score by William Lava (and others uncredited), and expert (to be expected) direction by that tandem, William Witney and John English.

Since Lee Powell was no longer under contract to Republic, Robert Livingston was cast in the title role. A good choice. The character's alter-ego of Allen King was wiped out of existence and replaced with a new pseudonym, Bill Andrews. And as was done for Powell, the voice of actor Billy Bletcher was dubbed in when Livingston wore a mask and "spoke."

During production, the serial was billed "The Lone Ranger Returns" in some pre-release promotions. The title was changed, wisely, and the original logo was used as the caption for chapter one. After the release of DICK TRACY RETURNS, Republic never again (on original release) used "returns" in a serial title. The word proved confusing, particularly to youngsters, giving the impression the offering to be a re-issue of an earlier, already seen, movie.

The supporting cast was uniformly excellent. Once again Chief Thunder-Cloud (Thundercloud) played well the Lone Ranger's faithful companion, Tonto. For added measure there was Duncan Renaldo to assist the masked Ranger, just as he had done for the masked Zorro in ZORRO RIDES AGAIN (pg. 138). Principal opposition came from Ralph Dunn. As 36-year-old Bart, he was perfect as the black sheep of the Dolan clan — as were Jinx Falken as his beautiful teen-age sister, and the over-sixty J. Farrell MacDonald as their crusty uncle.

Juan Vasquez tracks down the Lone Ranger, thinking him responsible for the death of his brother.

The Lone Ranger, Tonto and Vasquez. (Note: Mask on the Ranger was the type reserved for stuntmen, having larger eye openings for greater visibility.)

To prove his innocence, the Lone Ranger convinces Vasquez to join him and Tonto as they ride to warn the Jed Scott wagon train of an impending ambush planned by Craig Dolan to prevent the outsiders from settling in San Ramon Valley. As Bill Andrews, the Lone Ranger joins the wagon train and helps fight off the attackers.

Later Jed Scott is framed for the murder of Doc Grover and led off to jail but is abducted by Logan, a member of the Black Raiders. The group is headed up by Bart Dolan, nephew of Craig.

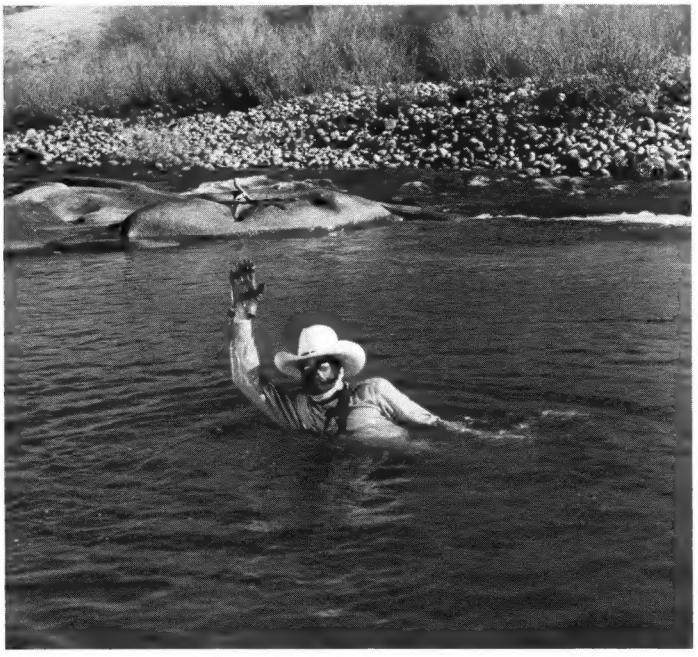
Logan, in the guise of the Lone Ranger, is chased by Vasquez and fatally wounded. Before his death Logan confesses to murdering Vasquez's brother. Bill Andrews reveals himself as the *real* Lone Ranger and invites Juan to join him and Tonto in bringing the killer of Doc Grover to justice. Jed Scott turns himself in, and that night a crowd of nesters attempting to free him causes a fire in the jailhouse. The Lone Ranger tries to rescue Scott from the furiously burning jail, bringing chapter one to a fiery conclusion as the building collapses about him.

Outside, Juan has tied a rope to a cell window and the other end to Silver's saddle. The horse pulls the window out leaving a gaping hole in the building large enough for the Lone Ranger and Scott to escape before the blazing roof timbers fall in.

The Lone Ranger learns that Doc Grover is still alive. He takes the settlers to where Tonto has been guarding Grover only to discover that two of Bart Dolan's heavies have taken Tonto and Grover prisoner. Using Tonto's horse to lead him to the cave where the prisoners are held, the Lone Ranger enters just as the heavies are about to kill Doc Grover. Rescuing Tonto and Grover, the group arrives in town in time to prevent cattlemen from lynching Jed Scott. Seeing Doc Grover is still alive, the judge dismisses the charges against Scott. As the Lone Ranger points to Slade, one of the cattlemen, as being responsible, Slade pulls a gun and fires point-blank at the Lone Ranger, who falls from his saddle. End of chapter two.

As fate (and the writers) would have it, the bullet strikes a pouch of silver inside the Lone Ranger's shirt, which is used in making his silver bullets. Tho this was not a "cheat" escape, it strained credibility. But the scenarists got themselves into a real bind with the wind-up of chapter three. As the

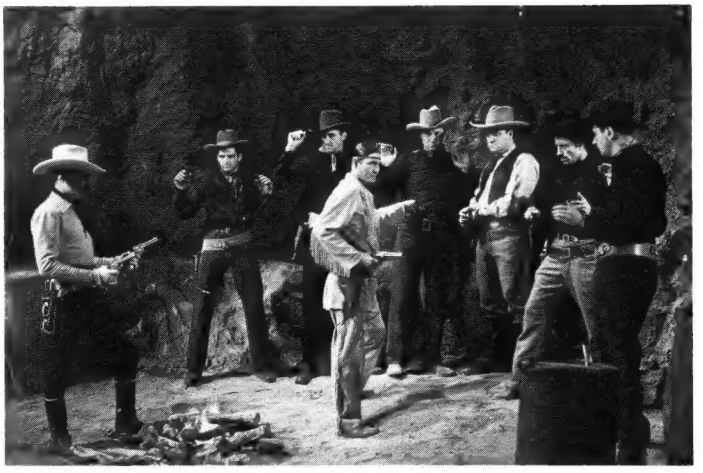
episode ends, the Lone Ranger, in attempting to cross a river, walks into deadly quicksand. He slowly sinks under water with only his hat seen floating on the surface. But the resolution in the beginning of the next chapter never has him disappear. Tonto comes on the scene and throws a rope to the Ranger, pulling him out in time.



Chapter four had an excellent action sequence with the Ranger jumping from Silver to the driver's seat of a wagon, driven by a Black Raider. They engage in a fight, with the Ranger kicking the Raider backward off the wagon. Then the Ranger jumps to the tongue of the wagon, grabs the reins and pulls the horses to a stop.

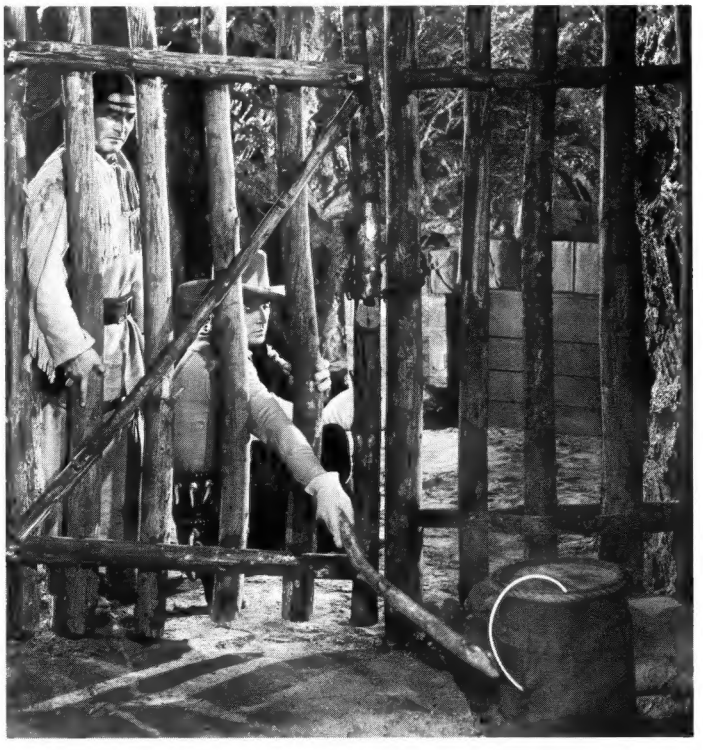
Later Bart Dolan's sister, Sue, suspects him of involvement with the Black Raiders.

Bart arranges a fake attack on himself to relieve her suspicions. Sue asks the Lone Ranger and Tonto for their help in rescuing Bart and they ride to the cave where he is tied up.



L. to R. (excluding Ranger and Tonto) are a Black Raider (David Sharpe); another Raider; Hank (Edwin Parker); Bart Dolan (Ralph Dunn); Colt (Al Taylor); and a Raider.

In a fight that follows they are trapped in a corner of the cave with gates locked on them. A keg of dynamite is lit and placed just outside their reach. Silver enters the cave (chapter five) just in time to push the keg away to where it explodes without doing harm.



Sue is taken prisoner by the Black Raiders, but eventually she and her brother are rescued by the Ranger. Learning of the arrival of a wagonload of seed for the settlers, Bart plans to destroy the seed by having the Raiders send a burning wagon into it. The Ranger rides to intercept the wagon. He leaps aboard the flaming wagon and veers it from its course, jumping clear (chapter six) as it crashes over an embankment.

Martin Gibson, a land commissioner sent by Washington, is approached by the Dolan gang (in chapter eleven) and offered a bribe to falsify deed records in their favor. When he refuses, Gibson is taken to one of their hideouts. The Lone Ranger chases two Raiders, jumps from his horse, bulldogging the two men.

The Ranger and Tonto force the Raiders to take them where Gibson is held. They rescue Gibson and attempt to climb a steep cliff behind the hideout. With Tonto waiting at the top of the cliff, Gibson succeeds in ascending the rope but when the Lone Ranger is half way up the frayed rope snaps and he falls. He is saved by a protruding ledge in chapter twelve and makes his way back to safety.

Sue Dolan and her uncle, Craig Dolan. (Note: Masked man at right is Lee Powell. This photo appeared on 7 out of 8 lobby cards printed for *each* of the 15 episodes.)

Craig Dolan, though an enemy of the nesters, has done nothing to harm them physically. When Bart is confronted by Craig he shoots his uncle to prevent his own arrest. He makes an unsuccessful attempt (chapter thirteen) to blame the shooting on the Lone Ranger. When this fails he uses Sue as a shield and escapes to Pine Tree Mine where he meets with the Black Raiders.

The Lone Ranger and Tonto ride in pursuit. The Ranger jumps Colt, standing guard at the mine entrance.

Inside the tunnel, Bart and the Raiders open fire when they see the intruders. Tonto keeps a steady barrage of shots going while the Ranger maneuvers behind the heavies. "Drop those guns!" he demands, appearing on a ramp with his pistols drawn.

As The Lone Ranger starts down the ramp, he trips and falls. The Raiders rush for him. After a wild melee (in which Tonto shoots Bart in the hand), Bart and some of the Raiders escape. Pursuing them, the Ranger follows railroad tracks into an empty mine tunnel.

One of the Raiders accidently knocks against the brake of a loaded ore car. He makes a grab for the car and misses. "Let it go!" Bart exclaims. "That'll stop'em." Seemingly there is no escape for the Ranger from the fast approaching car. (The action is posed, as Bart and his men do not *push* the ore car.)

Foreground: Hank (Edwin Parker) and Bart Dolan (Ralph Dunn).

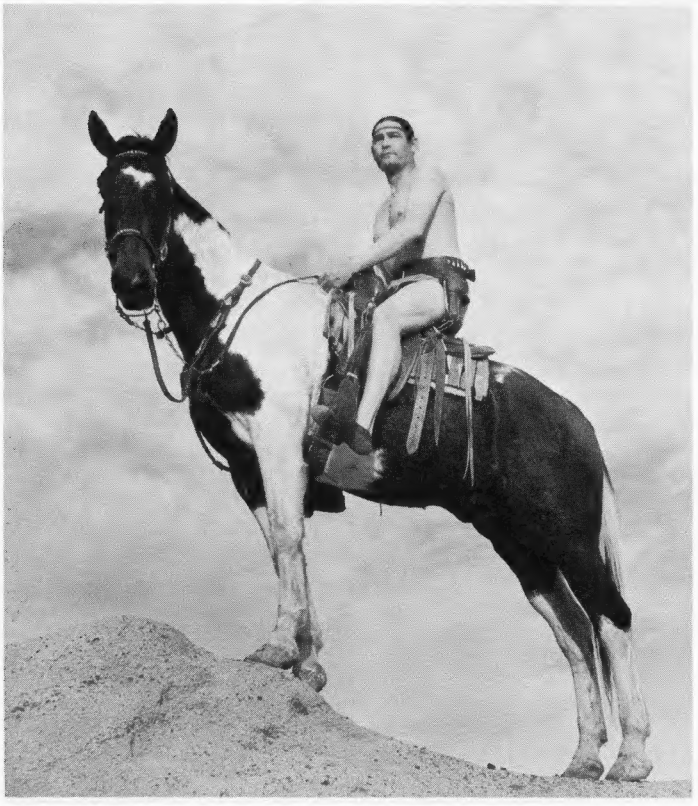
The Lone Ranger manages to derail the car at the last minute by putting a piece of wood across the tracks. The Ranger returns to town. Craig Dolan is critically ill, but will recover. Meanwhile, Bart Dolan rounds up a gang of desperados and begins destroying the settlers' homes.

Bill Andrews and the other deputies gather the settlers in an old adobe fort where they are soon surrounded by the Raiders. Andrews volunteers to go for the cavalry. Once outside Andrews is fired at by the Raiders and falls from his horse. He rolls into the brush, crawls to where Silver is tied

and changes into the Lone Ranger outfit. He evades the Raiders and rides for the cavalry.

When he learns the Lone Ranger is returning with reinforcements, Bart orders the Raiders to send a quarry wagon filled with explosives crashing into the walls of the fort to kill everyone within it. The Lone Ranger rides in toward the wagon and stops it before it hits the fort. He runs into the fort and warns the settlers to get back.

Bart Dolan, assuming that the Lone Ranger has put out the fuse on the explosives, walks to the wagon and begins to climb in when he sees the lit fuse. The powder explodes, killing Bart and bringing an end to the Black Raiders and their threat to the settlers.



This rare publicity still of Tonto in apparel different from what was eventually used in the serial was undoubtedly inspired by the brief Indian costumes in HAWK OF THE WILDERNESS. The photo was not released. In fact, it was destroyed by "X"-ing out the subject with black ink. TEMI managed to remove the ink with ammonia-water.

CHAPTER TITLES

1. The Lone Ranger Returns
2. Masked Victory
3. The Black Raiders Strike
4. The Cavern of Doom
5. Agents of Deceit
6. The Trap
7. Lone Ranger at Bay
8. Ambush
9. Wheels of Doom
10. The Dangerous Captive
11. Death Below
12. Blazing Peril
13. Exposed
14. Besieged
15. Frontier Justice

CREDITS

Released on January 25, 1939

Lone Ranger
Bill Andrews . . . . . Robert Livingston
Tonto . . . . . Chief Thunder Cloud
Silver . . . . . Silver Chief
Juan Vasquez . . . . . Duncan Renaldo
Sue Dolan . . . . . Jinx Falken
Bart Dolan . . . . . Ralph Dunn
Craig Dolan . . . . . J. Farrell MacDonald
Jed Scott . . . . . William Gould
Evans . . . . . Rex Lease
Merritt . . . . . Ted Mapes
Pa Daniels . . . . . Henry Otho
Hardin . . . . . John Beach
Thorne . . . . . Glenn Strange
Murdock . . . . . Stanley Blystone
Hank . . . . . Edwin Parker
Colt . . . . . Al Taylor
Logan . . . . . Carlton Young*
Doc Grover . . . . . Ernie Adams

•

Directed by . . . . . William Witney
John English
Associate Producer . . . . . Robert Beche
Original Screen Play . . . . . Franklyn Adreon**
Ronald Davidson
Sol Shor
Barry Shipman
Based on Radio Serial by . . . . . Fran Striker

* Spelled Carlton in screen credits, but should be Carleton.
** Variously spelled as shown and Franklin.

•

Photo Sources: C. M. Parkhurst, Eric Hoffman, Jim Stringham, Richard Parker and Angel Gutierrez.

JINX FALKEN (Eugenia "Jinx" Falkenburg) was 19 when THE LONE RANGER RIDES AGAIN was in production, and turned 20 the year of release. The nickname "Jinx" was chosen by her parents several months before she was born and has remained with her throughout the years — in a career in films and on radio and television. For some unexplained reason, Republic chose to drop the "burg" in printed advertising (and the film credits), yet eluded to the full and correct spelling in publicity releases since it was the name she was known by as a well-publicized teen-age tennis champion, and as a model. She made the cover of American Magazine in 1937, and was the first Miss Rheingold (beer). Most of her film work was done in Columbia pictures.

Jinx Falkenburg married newsman Tex McCrary in 1945. Together they staged the popular radio show "Hi Jinx" which evolved into the long running series, "Tex and Jinx." After a serious illness in 1958 she went into semi-retirement, her present status, and today resides with her husband in Manhasset, Long Island.

The photo at the right was taken at the Mocombo nightclub in Hollywood, 8/21/1943.

CHAPTER TITLES

1. **Millions for Defense**
2. **The Curtain Falls**
3. **The Decoy**
4. **High Stakes**
5. **Desperate Chances**
6. **Oriental Torture**
7. **Midnight Tragedy**
8. **The Devil's Disguise**
9. **Between Two Fires**
10. **The False Trail**
11. **Heavy Odds**
12. **The Enemy Within**
13. **Mission of Mercy**

L. to R. Red Barry (Larry Crabbe), Inspector Scott (Wade Boteler), Valentine Vane (Hugh Huntley), Mississippi, a reporter (Frances Robinson), and the Commissioner (William Gould).

RED BARRY for Larry "Buster" Crabbe was a complete break from the "Tarzan" and "Flash Gordon" characters he had earlier played in serials—though he could not escape bringing to life another comic strip character. And he did a credible job in the doing as a detective.

What detracted from BARRY was the economy of action, a rather involved plot with too many characters (each with a bevy of accomplices) working independently to acquire two million dollars in bonds, and an overabundance of dialogue.

On the plus side was a cast of veteran players that kept the story from bogging down completely. Ford Beebe created the original plot outline, and was wise, for the sake of clarity, focusing on only one object (the bonds) that was to be pursued for 13 chapters. But the two screen play writers, Norman S. Hall and Ray Trampe, in developing the plot sent an "army" giving chase.

Wing Fu (Syril Delevanti)—who originally brought the bonds to the U.S. to buy fighting planes for an unnamed Oriental nation, and is quick to see them disappear in chapter one.

Quong Lee (Frank Lackteen)—a Eurasian underworld chieftain, has his henchmen steal the bonds only to lose them during a scuffle in chapter two.

Natacha (Edna Sedgwick)—a ballet dancer, representing a ruthless group of Russians, is next to have the bonds, but not for long. Red Barry recovers them in chapter four.

Barry trails Quong Lee in chapter seven and charges him with theft of the bonds and murder. He takes Barry prisoner and hides him in his secret headquarters. Next to Lee is Weaver (Wheeler Oakman) and holding Barry is a henchman (Tom Steele). Inspector Scott tries to batter down the door of the hideout and upsets a vial of explosive (which Lee is holding), blowing up the building and, apparently, Barry. But Barry escapes the explosion by crouching behind a cement pillar.

Barry goes to Mannix' office in chapter ten and accuses him of being Quong Lee, but the detective is attacked from behind and the crooks escape.

Hong Kong Charlie (Philip Ahn)—agent of Wing Fu, goes after Barry to get the bonds, and meets no success. He is subsequently killed in chapter nine.

Valentine Vane (Hugh Huntley)—mysterious criminal investigator, takes the bonds from Barry (in chapter six) while he is lying unconscious in a car wreck. Then Quong Lee acquires the bonds again in chapter seven.

Mannix (William Ruhl)—manager of the Lyceum Theater where Natacha performs, and the scene of a fight in chapter two that is climaxed by Barry dropping thru a trapdoor into a cage full of lions, is discovered with the bonds in chapter eight. The question is: how did Mannix get them from Quong Lee? Simple answer. Mannix *is* Quong Lee. The Oriental makeup is a disguise.

Petrov and Igor (Stanley Price and Earle Douglas)—two mysterious Russians who make off with the bonds in chapter nine, but they're retrieved by Barry . . . Wing Fu takes possession in chapter ten . . . Mannix has them in chapter eleven, and secretes them in Natacha's trunk in twelve, only to have Vane steal them. . . . In chapter thirteen, Mannix shoots Vane (but doesn't kill him) and escapes with the bonds. Vane reveals himself as an international crook. When he and Mannix are captured and taken to headquarters, they attempt to flee and are killed.

THREE PERSONALITIES who left a definite imprint on the 69 "sound" serial contributions of Universal Pictures are shown above in a photo taken on the studio lot in 1940. At left is Larry Crabbe in one of his costumes for FLASH GORDON CONQUERS THE UNIVERSE. And on the right is Gordon Jones, who brought to the screen THE GREEN HORNET. (Warren Hull played the role in the sequel.) Later, Jones turned to comedy and did nicely as Roy Rogers' sidekick in a number of western features.

Center is Henry MacRae, director of early Universal serials and subsequently promoted to head up the studio's serial department. To MacRae's credit is bringing many popular comic strip heroes to life in serials — this to the pleasure of his audiences, and certainly the men who counted the money at Universal; and, in acquiring the services, in 1936, of that little (5'5½") genius Barney Sarecky, who had performed well as writer, director and/or production supervisor on Mascot serials, and served as supervisor (under Nat Levine) on Republic's first two. Sarecky returned intermittently to Republic as a writer.

MEN OF ACTION

By HARRY SANFORD / Photos Courtesy of GEORGE DeNORMAND

Devoted "buffs" of the halcyon days of the cliffhangers easily recall the indefatigable work of the stuntmen who performed most, if not all, of the action-packed spectacular risks credited on the screen to the "heroes" as well as the "villains." And while the gymnastics of the stuntmen are fondly remembered, sadly many of their names are not: Alan Pomery, Eddie Parker, the Yrigoyen brothers, Fred Graham, Stubby Kruger, Johnny Dahiem, Ted Mapes, Jimmy Fawcett, Duke Taylor and Cliff Lyons. On the plus side are a number of stuntmen whose names should strike a responsive chord since they have been given more than passing mention in previous chapters of TEMI: Yakima Canutt, Dave Sharpe, Carey Loftin, Dale Van Sickel, Tom Steele and Ken Terrell.

And what action and thrills they provided: *pulse-stirring chases!*— by car, horse, boat, truck, wagon, stagecoach, plane, and even an armored tank on more than one occasion; *ferocious fights!* — man to man combat by two, four and scores of battlers . . . in buildings, in the air, in and under the water, and on rooftops and cliffs' edge.

True that during the scenes of mayhem involving furniture, fixtures and vehicles there was left residue enough to fill to overflow a thousand junkyards—but what is even more remarkable is that in the knockdown brawls *promising* willful and permanent crippling seldom did either the principal hero or heavies (plural) have a mark of punishment on their bodies. Trick photography, special effects, such as "breakaway" furniture made from balsa wood, and well-trained, well-padded, not so well-paid (in the early years) stuntmen who had to know their trade to survive, oft made what was seen on the screen appear vividly realistic.

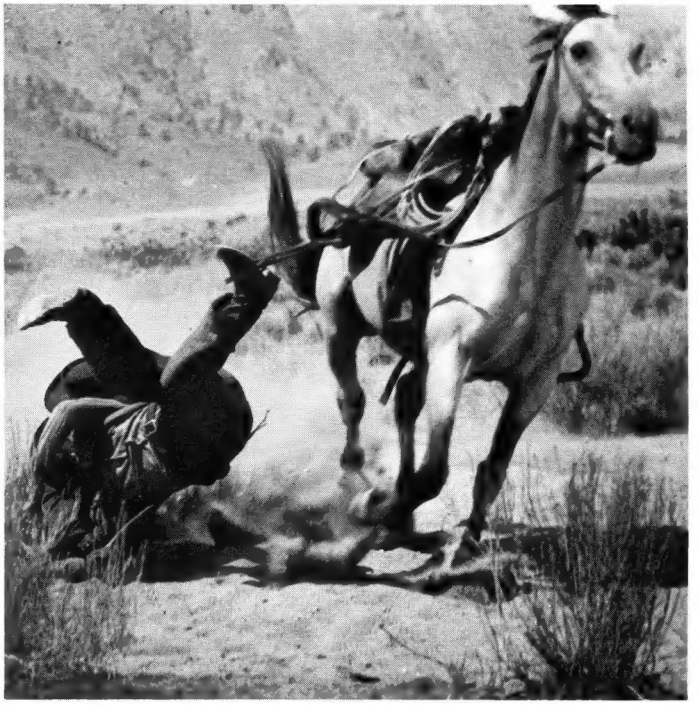
Another worthy of recognition is GEORGE DeNORMAND—certainly among the greatest in the close-knit fraternity of stuntmen. He had an adventure-filled real life career: professional fighter, soldier of fortune in China during the '20s, polo player, bronco rider, cycle driver—name it, and he had more than a passing swipe at it.

George DeNormand in DICK TRACY (Rep., 1937).

George DeNormand was Spencer Tracy's *double* for nearly 40 years—most notably doubling Tracy in the memorable brawl with Clark Gable (who, in turn, was doubled by Joe Hickey) in M-G-M's "Boom Town" (1940). Among others he substituted for in hazardous situations were John Mack Brown, Buck Jones, Tim McCoy, George O'Brien, Charles Starrett and, surprisingly, Charles Farrell (for the T.V. series, "My Little Margie").

But of particular interest to TEMI readers is that DeNormand stunted for the hero in serials when risk was a prime consideration. For illustration, he served well in Robert Kellard's stead as the masked *Rider* in TEX GRANGER (Col., '48).

DeNormand (doubling Kellard) bulldogs an outlaw (Eddie Parker) from his horse.



DeNormand also doubled Ralph Byrd in the first three "Dick Tracy" serials produced by Republic Pictures (Bud Wolfe did the honors, for the most part, in the fourth and last).

Some of his most exciting work was stunting for Robert Paige as the masked *Black Falcon* in Columbia's FLYING G-MEN and Charles Quigley in Republic's masterful thriller, DAREDEVILS OF THE RED CIRCLE—both of which will be given extensive coverage in TEMI #17.

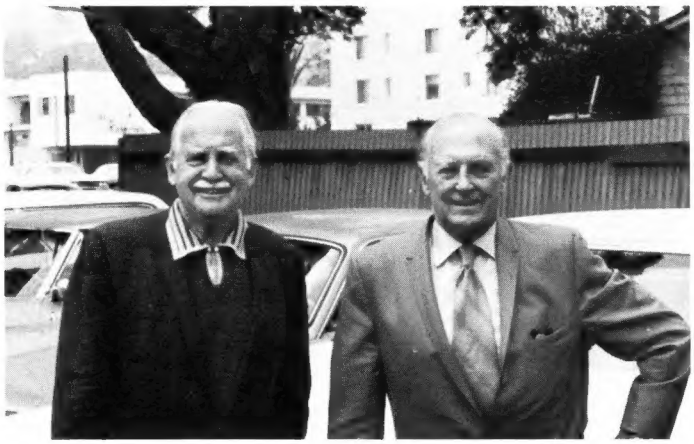
On the other hand, DeNormand would on occasion "shift allegience" and play a hireling of the villain, giving him an opportunity to show his face and do combat with the hero. He doubled Byrd, a close personal friend, and played a minor role in BLAKE OF SCOTLAND YARD. (See page 183 for photo that includes DeNormand and Byrd.) Earlier, he did yeoman work in . . .

THE LOST SPECIAL (Univ., '32). L. to R. in foreground are DeNormand, Tom London and Frank Albertson. Director was Henry MacRae.

After more than forty years in the motion picture industry, George DeNormand retired and today lives most comfortably in Nichols Canyon, a fashionable section in the Hollywood hills with his wife (former screen writer, Wanda Tanchuck).

DeNormand has expressed many times his amazement that people still remember the serials and the fun and entertainment they brought to a grateful public. "Anything you see now in things like the James Bond series . . . well, we did it thirty years before for a lot less money and a whole lot better. Why fellows like Spencer Bennet, Bill Witney and John English forgot more in one day about action pictures than anybody now will ever know. We had a lot of fun making them, and I'm glad I was a part of it."

So are we, George DeNormand, so are we!



Recent photo of George DeNormand and serial director Spencer Bennet.

Actual plot of THE LOST SPECIAL serial has never been covered in TEMI, tho on page 17 (chapter two) can be found an excellent reproduction of the title lobby card, names of the twelve episodes, and an interesting excerpt from Sir Arthur Conan Doyle's short story on which the chapter play was based.

What follows is a synopsis of the serial that pretty much takes in the plot outline given by Universal Pictures to the Copyright Office, The Library of Congress.

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CARRYING A FORTUNE IN GOLD BULLION, the special train from the Golconda mine is stopped by bandits under the secret connivance of Sam Slater (Frank Glendon), partner of Potter Hood (Francis Ford) in the ownership of the mine. Using portable tracks the bandits take the train off the main line, steal the gold, and dispose of it in an abandoned mine shaft, leaving the entire performance a profound mystery. Tom Hood (Frank Albertson), Potter's son just home from college, determines to solve the mystery of the disappearance of the train with the aid of his pal and classmate Bob Collins (Ernie Nevers). Knowing that the mine is making a second shipment of gold, Tom and Bob board the train.

Meanwhile Betty Moore (Cecelia Parker), newspaper reporter and niece of the road's general manager, has been assigned to the story of the missing train. She takes her car and her friend Kate Bland (Caryl Lincoln) and sets out to learn the "inside" of the vanished train. Tom and Bob are set upon by bandits on board the speeding train. The two girls, riding a road that parallels the track, see the fight on top of the train and race along with the speeding iron monster. Bob and Dirk (Tom London), a bandit, fight for possession of a revolver. It goes off and shatters the windshield of Betty's car, blinding her and sending her car madly toward the onrushing train! Tom is knocked from the top of it and hurtles to the rocky earth below!

The girls jump from the doomed car, and Bob catches a ladder. The bandits escape as Bob stops the train. The four youngsters trace Dirk in a series of encounters with the bandits. They save Hood when he is about to be executed by the criminals and prove that the robberies are an inside job.

Tom intercepts a call intended for Slater telling him (Slater) of a transfer of the stolen gold. They interrupt the plot and learn enough to force Gavin (Al Ferguson), a captured henchman, to talk. He exposes Slater and tells the whole story. Slater is shot down by police. Tom plans to marry Betty.

L. to R. George DeNormand, Frank Albertson, Ernie Nevers, George McGrail and Cecelia Parker.

Photos and Story / JAMES A. STRINGHAM

Gordon Elliott had a rather undistinguished movie career from the mid-twenties until he was selected to star in the 1938 serial THE GREAT ADVENTURES OF WILD BILL HICKOK. His success in the role established him as a western star and gave him a new name. He was "Wild Bill," "Bill" and "William" in subsequent features, and played the title role in the 1939 OVERLAND WITH KIT CARSON as Bill. It was Bill Elliott again in 1942 for THE VALLEY OF VANISHING MEN—and his role was Wild Bill Tolliver. For the 1949 reissue of HICKOK, Gordon Elliott was so completely forgotten that posters such as the above were altered to bill him as William Elliott.

James Butler (Wild Bill) Hickok, born May 24, 1837 in Troy Grove, Illinois, went west in 1855. The remaining twenty one years of his life included adventures as a stage driver, Indian scout, gunfighter, showman, gambler and lawman. He served as a scout for the Union during the Civil War, and later fought Indians with the Army. Hickok was appointed U.S. Marshall for Hays City, then Abilene, Kansas. In 1867, Abilene had become northern terminus of the famed Chisholm Trail from Texas when it was reached by the Kansas-Pacific railroad. Columbia Pictures set their first western serial, THE GREAT ADVENTURES OF WILD BILL HICKOK, against this historical background.

Abilene is a wild, almost lawless, frontier town. The entire area is terrorized by a band of marauders called the Phantom Raiders. Their control of the territory, however, is threatened by outsiders.

The Kansas-Pacific railroad is completing construction of its Abilene railhead. A huge cattle drive commanded by Col. Cameron (Monte Blue) has left Texas along the Chisholm Trail. Washington assigns United States Marshall Hickok to the troubled area.

From Abilene, Raider leader Morrell (Robert Fiske) recognizes these events as threats to his power and sends his Raiders into all out attack. Hickok quickly takes charge of the city, but the surrounding territory remains outlaw country.

L. to R.: Stone (Eddie Waller), Morrell (Robert Fiske), and over his left shoulder is a henchman (Charles "Slim" Whittaker).

Cameron's drive is repeatedly attacked. Bill aids scout Kit Lawson (Kermit Maynard), Blakely (Reed Hadley), Ruth Cameron (Carole Wayne), and the youngster Boots (Sammy McKim) as they attempt to fight their way through. Indian tribes along the trail are aroused against the intruders, and Scudder (J. P. McGowan), a Phantom spy with the drive also works to stop them.

L. to R.: Lawson, Blakely; kneeling, Hickok and Ruth; and prone is Jerry (Frankie Darro), who played the leader of the *Flaming Arrows* — a sort of junior G-Man organization that included Bud (Dickie Jones) at extreme right, and Boots, not shown.

At one point, a group of Phantom Raiders disguise themselves as Indians and capture Wild Bill Hickok.

Hickok is able to protect Cameron's party from serious harm, and eventually convinces the Indian tribes that the Raiders are their real enemies. He locates a valley hideout of the outlaws, and, with a Cavalry unit, captures it. In his absence, though, Raiders have again taken control of Abilene. Bill returns and quickly restores order after slaying a gunfighter called the Apache Killer in a duel.

Raiders and renegade Indians keep the railroad and cattle drive in constant menace. In later episodes Cameron is murdered, but Lawson leads the drive on toward Abilene. The Raiders are sent into open warfare. Hickok and Army troopers fight to protect the railroad as a relief party comes to the rescue of the beleagured cattle drive. Morrell rallies his remaining men, but Hickok leads the Cavalry in a charge that utterly defeats them. Wild Bill Hickok himself kills the Raider leader in a gun duel.

Actors Gordon Elliott, Roscoe Ates (who played a character called Snake Eyes) and serial veteran George Chesebro.

An interesting, if not convincing, publicity photo.

Co-director Mack V. Wright filmed his unit's scenes in the Kanab, Utah area, where cattle, Indians, and authentic western backgrounds were readily available. Pressbook statistics claim 1,500 Indians from the Ute tribe, and 5,000 head of cattle, but are highly questionable. The carefully controlled burning of many acres of grass, done annually to prevent dangerous accidental fires, was filmed and effectively worked into the plot.

A legend from the life of the real Hickok provided one cliffhanger/escape when, trapped in a pit with a grizzly, he killed the bear with a knife. Other perils facing him in the serial included wagon crashes, a cattle stampede, train wreck, fire, quicksand, and Raider bullets. The writers were unusually fair in providing honest escapes from the chapter ending situations. Columbia was to use the Hickok character once more in DEADWOOD DICK: Lane Chandler played him in a brief role ending with his assassination mid-way through the first episode.

Editor's Note: Chief Thunder Cloud played Gray Eagle. He was given prominent billing in advertising for the original release, as well as the re-release in 1949. But the "cast and credits" shown in the reissue pressbook list, amusingly, Chief Tonto as Gray Eagle.

CHAPTER TITLES

1. **Law of the Gun**
2. **Stampede**
3. **Blazing Terror**
4. **Mystery Canyon**
5. **Flaming Brands**
6. **The Apache Killer**
7. **Prowling Wolves**
8. **The Pit**
9. **Ambushed**
10. **Savage Vengeance**
11. **Burning Waters**
12. **Desperation**
13. **Phantom Bullets**
14. **The Lure**
15. **Trail's End**

Directors / Mack V. Wright and Sam Nelson

A COLUMBIA SERIAL

THE SPIDER'S WEB

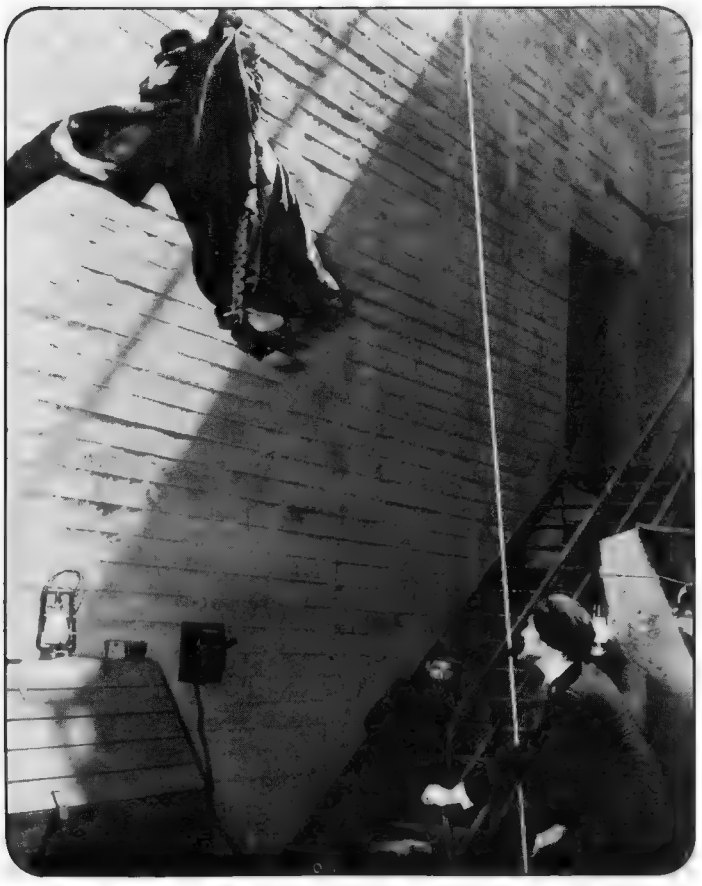
PART TWO - CONCLUSION

Photos and Captions / JAMES A. STRINGHAM

●

PRINCIPAL CAST MEMBERS

Dick Wentworth	
Blinky McQuade	Warren Hull
The Spider	
Nita Van Sloan	Iris Meredith
Jackson	Richard Fiske
Ram Singh	Kenneth Duncan
Commissioner Kirk	Forbes Murray
Jenkins	Don Douglas
Chase	Charles Wilson



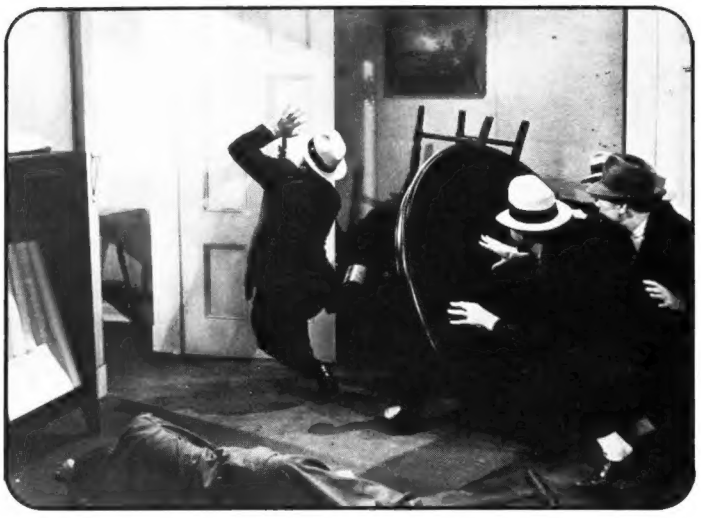
Ram Singh arrives in time to hurl a knife into Jackson's assailant and seize the hoist control, stopping the plunge toward destruction of Nita and The Spider. They escape, and Dick Wentworth sends Commissioner Kirk's men for the prisoners. (12)

The Octopus' attacks continue. Some are successful; some blocked. Dick begins to suspect that one of the industrialists, who periodically meet with Kirk, may be *The Octopus*. He sets a trap at the airport after giving them "secret" information. There is an attack, with all of the gangsters shot down by waiting guards. (13)

Jenkins, Wentworth's butler and fifth member of The Spider's band, joins Nita, Dick, Jackson and Ram Singh in attempting to identify *The Octopus*. Chase, a banker, had engaged in secret activities to become a prime suspect, but was kidnapped to bait a trap for The Spider. Dick suggests another possibility . . . (14)

. . . Grey (Paul Whitney) not knowing that he is at that moment being subjected to sonic torture by *Octopus* henchmen. He seemingly dies, and the "corpse" is thrown on Wentworth's doorstep. Dick realizes the man is alive and rushes him to a hospital. (15)

Learning of possible danger from this witness. *The Octopus* sends Gorman (at left, Charles Hamilton) to silence him. A chemist (John Roy) arms Gorman and his men with firecrackers which release poison gas. Sid D'Albrook is Spike, the heavy standing between them. (16)



As his men fall before The Spider's fusillade, Whitey (George Taylor, far right) hurls a gas fire cracker at him, then slams the door shut and turns a valve to flood the room with live steam. (19)

They attack the hospital, where Dick fights a one sided battle to protect his witness until Kirk's men arrive to take the surviving heavies into custody. However, Grey's physician discovers that his already weakened patient had died during the fight. (17)

In a dungeon below, Ram Singh, Nita and Jackson are horrified to see water begin to flood the room. As it rises around them, the voice of *The Octopus* taunts them from the speaker on the wall. (20)

Octopus henchmen retaliate by kidnapping Nita, Jackson, and Ram Singh. Dick traces them to a mysterious estate, then, as The Spider, he enters through an upper story window to surprise the gang. (18)

The Spider escapes through the window, then traps Whitey and his remaining men in the radio room. Hearing the voice of *The Octopus*, he realizes his friends' peril and quickly releases them. (21)

The Octopus now believes Dick is The Spider. Jackson is gassed and kidnapped, then Nita is taken when she responds to a false message, supposedly from Kirk. From a lair somewhere in the city *The Octopus* contacts Dick. His ultimatum: Cease all activity—or the hostages will die! (22)

Dick, as Blinky McQuade, cracks the safe of the man he now suspects. He traces a unit of *The Octopus'* sophisticated radio gear found there to a "technical school" located in a sealed wing of the Bankers Association Building. Smoke bombs bring fire engines, and Ram Singh and Jenkins commandeer a ladder truck to enable The Spider to reach an upper story window. (23)

The Spider guns down the *Octopus* thugs, then faces his arch enemy. Each taunts the other with knowledge of his secret identity. Then, the "third hand" of *The Octopus* appears with the hidden gun ..... (24)

. . . and The Spider fires, killing the mad criminal. He verifies his identity as Chase, who had betrayed himself by knowledge of the ultimatum to Dick. The Spider leaves with Nita and Jackson ..... (25)

. . . and it is criminologist Richard Wentworth who, with Kirk and his men, enters the lair of the slain master criminal. The Spider is gone—until some new menace brings him forth to renew his battle against crime. THE END. (26)

THOSE ENDURING SERIAL FANS

Letters from TEMI fans are most welcome. However, the information supplied in these columns by readers is based on their opinions. The editor does not necessarily purport the info to be complete, exact or accurate.

ERRATUM AND ADDENDEM

The wind-up of Chapter 9 of FLASH GORDON'S TRIP TO MARS (pg. 203) was somewhat different from Mr. Cline's description. Zarkov and Barin do intercept Tarnak and force him to tell where Flash is being held. They climb to the roof of the powerhouse and start to open the skylight when a ray blast from Ming's guards sends them crashing down thru the skylight into the disintegrating room. Flash struggles to free himself from his bonds as the deadly ray moves toward him and his unconscious friends. Next chapter, Flash breaks his bonds with a mighty heave of his chest, revives Zarkov and Barin, and they escape.

James Smith
Athens, Georgia

Anthony Warde (shown on page 203) was King Fir of the Forest People, and Warner Richmond played the role of Turan. James Eagels, real brother of the late Jeanne Eagels (1894-1929) acted the role of the High Priest of Kalu, and the part of Johnny Wong in ACE DRUMMOND (pg. 96).

To answer the question on page 215, Edmund Cobb played a role uncredited on screen in PIRATE TREASURE.

The taxi driver, Joe Hanner, in DICK TRACY RETURNS (and referred to on pages 186, 187 and 215) was played by Edward Foster. Foster was also in THE SECRET OF TREASURE ISLAND and can be seen in photo #3, pg. 195, at far right.

William John Ryan
Bronx, N.Y.

Chapter 10 of HAWK OF THE WILDERNESS (pg. 206) is entitled, on film, "Caves of Horror."

Woody Langley
Studio City, Calif.

Editor's Note: Also, Chapter three of HAWK should be "Tiger Trap." We missed this when proofreading.

For your 'serials that were never made department,' I recall seeing announcements in one of the trade journals for "Robin Hood", a serial to be produced by Republic and starring Roy Rogers (!). They also heralded "Twenty Thousand Leagues Under the Sea" as a projected serial prior to Walt Disney coming out with the feature film.

Norman Lynch
Houston, Texas

Editor's Note: On the same subject, reader Angel Gutierrez of Miami, Florida, sent us a copy of an early Republic advertisement scheduling "Robinson Crusoe" by Daniel Defoe as a serial. But what reached the screen was ROBINSON CRUSOE OF CLIPPER ISLAND (pg. 110) in 1936, bearing absolutely no resemblance to the classic story.

"Those who worked behind the scenes and brought serial enthusiasts so much enjoyment seldom received recognition — except to have their name appear on a title card. TEMI readers might appreciate seeing the faces of some of those creative artists. This group of seven helped *mastermind* G-MEN NEVER FORGET (Republic, 1948)." — C.M. "Parky" Parkhurst, Rochester, New York. *Editor's Note: A serial is born in a story conference with the producer, directors, and writers in attendance. L. to R. are, standing, Robert Walker (writer), Sol Shor (writer), Fred Brannon (director); seated are Franklin Adreon (writer, and later producer of Republic serials), Basil Dickey (writer), Mike Frankovich (producer), and Yakima Canutt (director).*

NECROLOGY

To answer some of TEMI's readers' questions, I offer the following (including a few corrections in data):

Tex Cooper (picture on pg. 199) was born April 21, 1876 in Texas. He died March 29, 1951. His real name was Judge Thomas Cooper. The "Judge" is a name, not a title.

Robert "Buzz" Henry was born Sept. 4, 1931. He died Sept. 30, 1971, not October 1.

Selmer Jackson was b. May 7, 1888; Jimmy Fawcett died June 9, 1942, age 35.

Kenne Duncan was b. Feb. 19, 1902. He died Feb. 7, 1972, not Feb. 5. The cause on his death certificate said he died from "acute barbiturate intoxication", not stroke.

W. T. "Bill" Stewart
Carmichael, Calif.

In regards to Robert "Buzz" Henry (pg. 214). He was born in 1932 (no month available) and began in show business as a trick rider at the age of three. He appeared as a child actor in Ken Maynard westerns. Henry was in three Columbia serials. In recent years he appeared in films as a stuntman and was stunt coordinator for such big budget westerns as "The Wild Bunch." He died in an auto racing accident.

Jerry Mezerow
Placentia, Calif.

Editor's Note: Several have written in saying the Carleton Young who appeared in DICK TRACY (1937) as the detective's brother is not the same Carleton Young listed in TEMI's necrology on page 214, but rather a radio actor. We have not been able as yet to ascertain this as fact. If there would be two with the same name, then we buried prematurely the serial actor — which would make it the second time for such a dastardly deed on our part.

HARBOR PURSUIT

With reference to statements made on pages 172 and 199, no stock footage from Mascot's '31 serial THE GALLOPING GHOST was used in either DICK TRACY or THE FIGHTING DEVIL DOGS. In all three serials the harbor pursuit sequence is much the same: one launch (or speedboat) pursues another under piers and around ocean-going vessels, and the cliffhanger ending comes when the second boat (driven by the hero) is crushed between a tanker and a pier or another vessel. Republic, however, for its own two serials, borrowed only the basic idea from the earlier Mascot chapter play. No re-use of footage was involved. Anyway, it would have been difficult to do so, since in the Mascot serial Red Grange is in an open speedboat whereas in the Republic's the heroes are in motor launches. Incidentally, the sequence in THE GALLOPING GHOST is infinitely superior in its staging, photography, and editing to the two imitations in the later Republic serials. It was shot on location under the San Pedro (Calif.) docks and in the harbor. There is a great variety of photographic angles and positions, as director Reeves Eason placed his camera on the docks, in a boat driven parallel to the pursuing speedboats, and in the speedboats themselves as they careened around piers and roared under the docks. Red Grange and his leading lady, Dorothy Gulliver, appear not to have been doubled for this sequence. When Republic reworked this sequence in their serials, it misfired on both occasions. In DICK TRACY and DEVIL DOGS, the development is less skillful, the editing clumsy, and the process photography all too obvious.

Ken Scott
Teaneck, N.J.

"Could the Ralph Bowman you allude to in FLAMING FRONTIERS (pg. 205) be John Archer?" — Woody Langley, Studio City, Calif. *Editor's Note: Yes! Bowman (Archer) is shown above with Eleanor Hansen in a publicity pose for FLAMING FRONTIERS. In late 1938 (or 1939), Bowman won a contest for acting via Jesse L. Lasky's popular Sunday night radio show, "Gateway to Hollywood". The pay-off was a name change to John Archer and a featured role in the R.K.O. movie, "Career". He and actress Gale Storm (who went the same route for recognition) "survived" and eventually became stars in 'B' movies — tho Storm did considerably better (financially and otherwise) in two T.V. series.*

EDITOR'S NOTE

With the inclusion of RED BARRY (Univ.), THE GREAT ADVS. OF WILD BILL HICKOK and the last part of THE SPIDER'S WEB (both Col.), TEMI brings to a close the year 1938 — and ten years of sound serial productions, accounting for 96 releases. True, many of the early chapter plays offered only sound effects and/or a minimum of dialogue (and some were also presented in a silent version). But the important consideration is that sound was offered in some form; hence, their listing in TEMI's 1929 - 1956 chronology of sound serials (which in time will cover all 231 cliffhangers produced).

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